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ROBERT FRANZ'S SEVENTIETH BIRTHDAY,
JUNE 28, 1885.

OUR heartiest congratulations and greetings to the great master of song and restorer of old classical scores!

It is not my habit to hide my insignificant individuality behind the shield of the imposing "we"; but on this occasion I make bold to use the plural pronoun, and do so because I feel confident that I am expressing the unanimous sentiments not only of the contributors to and readers of the MONTHLY MUSICAL RECORD, but of every musician and amateur in these islands, and, indeed, in every part of the world where European music is cultivated.

Robert Franz is not one of those who are for ever advertising and hawking about their wares, never grow tired of proclaiming at the top of their voices their own greatness, and spend a larger portion of their lives in these occupations than in the production of new works.

That, notwithstanding his modest and retiring nature, Robert Franz has met with a considerable share of recognition—ungrudging, enthusiastic recognition from the noblest and most competent—is an unequivocal testimony to his genuine merits.

But recognition came slowly, and, I am afraid, we cannot say that the recognition by the many has as yet attained the level of Robert Franz's deserts.

There is no greater self-complacent, self-delusive lie current among us than that true merit gets its due in the long run. The tardy rewards which the world bestows on genius, learning, and industry, are carefully recorded; but who takes the trouble to search for instances of neglect and ignorant scorn? Indeed, the world stifles, starves, and kills, in all manner of ways, more of its citizens of talent than it fosters and cherishes.

The approved cry of this century especially is:

Place aux talents! But if we look about us we see everywhere that those for whom room is actually made are the *prétendants*.

Robert Franz's fame is based on two distinct achievements—or rather, long series of achievements—on original songs and on additional accompaniments to works of Bach, Handel, Astorga, and Durante.

Of his songs, which number more than 250, I shall only say—for this is neither a biography of the master nor a criticism of his works—that they excel in delicacy of poetical perception and technical workmanship, and exhibit a style whose individuality assures to them a distinct place in the history of the *Lied*.

Robert Franz's other achievement is of quite another character. But it would be a great mistake to think that his additional accompaniments to old classical works are the outcome of mere mechanical drudgery. These *Bearbeitungen* (a word which is perhaps best translated by "restorations") imply a good deal of genuine productivity; they are, indeed, reproductions in the strictest sense of the word. But the productivity which here comes into play is of a kind which is capable of humble subordination and loving self-denial.

It is childish to rage blindly against additional accompaniments, for in old works they are often indispensable—in fact, are not additions at all, but, if well supplied, simply realisations, or attempts at realisations, of the composer's unwritten intentions.

In conclusion, Robert Franz has, both by his songs and by his *Bearbeitungen*, enriched the art and made us his debtors—a fact which it would have been unpardonable to forget on the occasion of his seventieth birthday.

May the lovable man and admirable artist remain yet a long time with us, and enjoy better health than he has for many a day been able to boast of!

VIVA IL MAESTRO!

FR. NIECKS.

A LAND OF FOLK-SONGS.

FOLK-LORE is now a recognised study, having its own special organ. This subject is naturally drawing attention to the kindred matter of folk-song. Renewed attention, I should more properly say, for many writers have given us the result of their investigations on this most interesting topic. My present purpose is less the folk-song itself, than to draw attention to a country, perhaps, for its size, the richest in the world in such treasures. I allude to the little Baltic province called Esthonia. A very curious and interesting paper, "On the Form, Genius, Character, Language, Music and Dancing, of the Esthonians," was published in a compilation entitled "Selections from the most celebrated Foreign Literary Journals" (London: J. Debrett, 1798), from which I propose making a few extracts. The writer, from internal evidence, I should presume to be a German; but before quoting from his essay, I may just describe the people according to the latest authorities.

The inhabitants of Esthonia are divided into Esthlanders and Esths. The former are a mixture of Swedes, Germans, and Russians, and comprise the nobles and the town populations. The latter belong to the Finnish race, and are the original possessors of the soil. Their language is soft and musical, and is divided into two leading dialects—that of Revel and that of Dorpat. They also possess a literature rich in splendid national songs (*Chambers's Encyclopædia*, IV., 136). The Finnish Literary Society at Helsingfors had, some years ago, over 13,000 such in its possession; and a Finnish student, Mr. Kaarlo Krohn, in the summer of 1883, travelling in quest of additions, obtained more than a thousand. It may further be added that, in 1850, a collection was published at Revel: Neus, *Esthnisches Volkslieder*.

The foregoing will, the writer trusts, be sufficient apology for introducing to the readers of the MONTHLY MUSICAL RECORD a quaint description of these Esthonians in the last century. Our unknown author expatiates at length on the beauty of the fair sex in this region; the epithet "fair" being employed in a very literal sense, for the glossy whiteness of skin seems universal, combined with blooming cheeks, blue eyes, and flaxen hair. The occupations and character of the race are also dealt with in minute detail, but I must forbear quoting any remarks on these points, and pass on to the most important features to musical readers—the language and music of the people. The former, according to our author, is sonorous, pliant, tender, and harmonious in its tones.

"Let no man pronounce upon this judgement, who does not know the sound of several other European tongues beside his own, and the agreeable properties of it. I am acquainted with the impression the English ladies make on their flattering ad-

mirers, which certainly glides along the nerves with excessive tenderness, and the delicious tones of the French and Italian languages. Yet, when I hear a lady of Esthonia, or only a village girl that is exempt from hard labour (for that roughens the tone) speak this language, I prefer the Esthonian to the two former, and put it on a level with the latter. The reader will at first smile at this judgement: but how often have things, that have been ridiculed at first, on a nearer inspection been found to be true!

"Here, in the land of ice and snow, of bleak winds and horrid storms—a language that for sweetness may be put on a level with the Italian! How is that possible?"

The condition of the people at this date seems to have been one of serfdom, and the language, for all its beauty, poetry, and sweetness, is still only "the language of the most abject slaves, who know nothing but humility and submission." The technical particulars which follow need not concern us, but an example, in proof of the author's argument, may be inserted. He cites Metastasio, and subjoins an Esthonian song, claiming for it an extraordinary delicacy, "and that it climbs up the former like an ivy."

THE ITALIAN.

Confusa, smarrita
Spiegarti vorrei
Che fosse—che sei—
Intendimi, oh Dio:
Parlar non poss'io
Mi sento morir.
Fra l'armi se mai
Di me ti rammenti
Io voglio—tu sai—
Che pena! Gli accenti
Confonde il martir.

THE ESTHONIAN.

Minno romo olli Rosi
Roemaks omma wennale
Pea oitsis pea nærtsis,
Nærtsis judis surmale.
Menda on need ilmsed roemud
Ierikdenn'on nende oen
Tænna paistal pæn meil selgest
Homme pilwed kattawad.
Minno rosi oitseb jælle
Sur issa rohhoajas
Iova aeg wi mind sinna
Kus ei surm meid lahhtal
Ia se nætte rosi peale
Lohhendago meie æg
Lœpwad oitsa meie roemud
Oh sus lœpped kurbadus ka.
Kerge muld se katko kinni
Sedda kallest pœrmokest
Lilled œitske hava peale
œEpik laulgo halledast.

The translation is given as follows:—

"My joy was the rose; the brother loves it; but no sooner is it blown, than it withers; it fades, and hastens to death.

"So are the joys of earth; of short duration is their stay; to-day the sun shines bright upon us, to-morrow it is hid behind the clouds.

"My rose blooms again in the garden of the Almighty Father. Glide on, thou time, transport me thither, where death will part us no more.

"Even the thought on my rose abbreviates my time. If our joys soon come to an end, our sorrows likewise shortly cease.

"Let the earth lie light that covers the precious dust. Ye flow'rets, bloom upon its grave; and thou, O nightingale, there mournfully sing thy song."

Our author is careful to add that it is the composition of a German, Herr von Tiesenhausen, of Saus, on the death of his wife, and is inserted simply for its "sound and cadence." "And probably it would have run still better if it had been composed by a native Esthonian, with the addition of the rhyme, the want of which I always dislike."

Their degraded condition notwithstanding, the people appear to have been possessed of humour, and some power of satire, as the next extract will witness:—

"I have many times, when the young mistress has been busy in nonsense and fantastical trifles, heard the chambermaid singing at her spinning-wheel:

"The young lady with her golden shoes,
With proudly arched eyebrows,
And outstretched neck,
That scolds us maids for every trifle;
What folly is she now about,
What whims will next come in her head?"

"And thus will she proceed, peppering her simple lays throughout with the most delicate satire—and all this extempore.

"At harvest home, when the lord gives them a feast, if it be a scanty one, and if he has behaved meanly at their baptisms and marriages, by not making the usual little presents, he is sure to hear of it now—by means of some song introduced for the occasion, as well as the general nigardliness of his character, and any other blemishes in his manners; and I have been assured by people who have been invited to these junketings, and have been perfectly well acquainted with their language, that these songs are replete with the finest sarcasm and the most biting satire."

Speaking of their songs and dances, our author says:—"How charming are the notes of their songs and dances! The greatest simplicity of melody in conjunction with the most flattering agreeableness of words! I am always transported when I hear among the people of this climate so much captivating melody, flowing from the inmost recesses of the heart.

"In the morning they sing at the plough; one leads the strain and the other follows. They are constantly singing during harvest; and if the lord would have the fields soon finished, he has only to order the bagpipes to be brought, and to be given to one of them, and their labour is soon completed with pleasure.

"Daughter of heaven, sweet harmony of tones and poetic numbers, thou expandest even the breast of

slaves, and fillest it with rapture even in the midst of painful labour, which thou makest them perform with joy!"

Of instruments, the Esthonians then possessed but two: the bagpipes, and a sort of monochord, consisting of wires stretched along a piece of wood, and struck with a little stick or plectrum. The principal dance is thus described:—

"Each leads his lass by the hand; one couple dances first, the others follow in couples likewise, sometimes forming a serpentine line and sometimes a circle. The lass frequently lets go her partner's hand; both dance apart in long crooked rows, and as they meet embrace and again go dancing hand-in-hand as before. Simple as this dance is, yet it affords numerous variations. The inventive genius of the first couple is always happily contagious to the rest: they thus dance, as it were, in their own sense, dress themselves with their own genius—I might term it the primitive dance of nature for sedate pleasure—which from its first invention has been but little improved. The steps are perfectly simple; the whole dance is learnt in two minutes.

"As their whole character is sedate and simple; as a good part of their vital energy is stunted; as their whole behaviour is depressed: so their dance must likewise bear this stamp. National dance is nothing but the result of national organization and of national character in its exultations. Might I make a conclusion backward from the dance to the character; then the character of the Esthonian would have much of the melancholic in it. The stamp of the depressed and the melancholic is upon him as much as upon his dance."

Of the melodies given as specimens of their music, which I subjoin, Nos. 1 and 2 were used both for song and dance, No. 3 being a song only.

No. 1. *Moderato.*



No. 2. *Moderato*No. 3. *Slow and melancholy.*

STEPHEN S. STRATTON.

THE FUTURE OF ENGLISH OPERA.

JOSEPH VEREY.

A VERY few years ago it seemed that English opera had died of exhaustion, and that there was no possibility of its revival. The cause of this was supposed by some to be the lack of English composers; and it was no doubt an error of operatic managers to attempt to create an exclusively national opera. Operatic composers of great merit must always be rare, and for that reason it is well to seek them where they may be found; and it was absurd and shortsighted, as Mr. Carl Rosa has proved, to neglect the vast and varied store of operas by French, Italian, and German composers, well adapted as so many of them are for representation in English.

If we compare the list of works produced in almost any important foreign city, we shall never find that they are limited to the operas of native composers. Other countries have tried to be national—as Russia, for example; but Glinka's *Life for the Czar* could not be performed incessantly, and the composer, spite of that one great success, soon ceased to confine himself to Russian subjects. Another Russian composer, Dargomijski, followed up Glinka with some success in the same direction; but it was soon discovered that a national opera could not be founded in St. Petersburg, any more than it could survive in London on the works of Balfe and Wallace. The

question of nationality is absurd in opera, because music has universal dominion. Meyerbeer's greatest successes were made in Paris, where also Cherubini, an Italian, was at one period the ruling genius. Mozart, finding Italian opera in vogue, adopted the Italian style, and beat the composers of that country in their own special department of musical art. Rubinstein's operas, *The Demon* and *Nero*, are German in style; and our English composer Onslow wrote successful comic operas for the French stage. Boieldieu, the French composer, had some of his greatest successes in St. Petersburg. These few examples are given to show how little national feeling has to do with operatic composition as a rule.

We have but one instance in this country of a really national composer—that is, Purcell, who, in 1691, produced what has always been considered his masterpiece, *King Arthur*, to the poem of Dryden. But even Purcell did not confine his labours to English mythical heroes, for he wrote music to *Don Quixote*, *Dido and Eneas*, &c.

The only truly national school of opera in modern days was the German, which had its rise in the production of *Der Freischütz*. The literature of Germany had paved the way for this great musical revolution. The poets had become weary of the commonplace, prosaic, every-day life, and had sought inspiration in the mysterious forests and mountains, amongst the elves, gnomes, fairies, spectres, and knights of an imaginary world. These features, discordant as they might be with the real world, found a home in ideal music. Hence it was not only Weber's music, but the new romantic subject, that charmed the public. Wagner fully understood this in attempting to illustrate the mythical literature of Germany. He would have had, perhaps, a wider field for his imaginative powers in the historical incidents and poetical legends of Europe.

Music speaks to the heart and imagination as freely in one language as in another. There was a craze at one period that only Italian was fitted for operatic art, and that the finest singing in other languages could not make opera attractive. That foolish idea is happily exploded, since many of the greatest successes in modern opera have been made in the German and French languages. As for English, surely the tongue of Shakespeare, Milton, and Byron, ought to be good enough for an operatic libretto.

One great reason why Italian opera was so much in vogue was no doubt the superiority of the Italian vocalists. They brought the vocal art to great perfection, and composers wrote with a view to particular singers, and in their works the sole aim was to produce a constant flow of pleasing melody. Little heed was taken of the dramatic effect; and as for the orchestra, Wagner describes it correctly when he says that it "strummed like a gigantic guitar." Nothing was attempted in the way of orchestral colouring. The band did nothing but play a few connecting passages, or strike occasional chords to help out the recitative, and the solo singers were supreme.

But a new world of operatic art has been opened up, and now, whether it be on the English or foreign stage, opera is required to be something more than a mere framework for the introduction of half-a-dozen catching melodies. If Wagner had done nothing else he would have earned our gratitude by showing what can be, and what should be done in the lyrical drama. Not that melody need be ignored. There will always be a welcome for a composer who has that gift, while the great resources of the orchestra can be employed by a musician of genius to heighten the melodic and to enlarge the dramatic effect, without sacrificing the charm of pure vocal art.

Why should English opera not have its part in the great reform of the lyric drama? Music has never been studied to the same extent as now in England; and while we make a good display of talent and natural gifts in other departments of music, ought we not to progress in opera as well? A compromise must be brought about between the old style and the new. The lyrical stage must no longer be starved, and its splendid capabilities wasted, as they have been in past days. Wonderful things might be accomplished with good singing, good acting, good orchestral and choral combinations and clever scenic illustration, all applied to artistic music and an interesting libretto; and with judgment, talent, and liberality employed, opera in English might be raised to a very high standard of excellence. We shall be told that no manager of English opera could afford the extravagant terms of the modern *prima donna*. Perhaps not; but are there not good vocalists who would be willing to assist in such an enterprise on moderate terms? We have seen what comes of yielding to the *prima donna*. *Ensemble* is utterly neglected, the other members of the operatic company are kept in the background, so that the "one bright particular star" may shine alone. Mere chorus singers are put into secondary parts, which are badly sung, and not acted at all. Operas are chosen not because of their good music or interesting subjects, but because they contain two or three showy songs for the *prima donna*, who, so far as she advances the claims of the lyrical drama, might as well sing her melodies in the concert-room.

English opera has had a hard struggle, but there are proofs that it still contains elements of vitality. But the want of a permanent home has always been a great drawback. Managers will not undertake the risk of producing important works for occasional representations; and the consequence is, that when we do get English opera, as a rule, it is under unfavourable conditions. A scratch orchestra, an ill-trained and feeble chorus, principals who have overtaxed their voices by singing nightly and travelling from one provincial town to another, can hardly be expected to do justice to works of a difficult and elaborate kind, and the result is that *The Bohemian Girl* and *Maritana* have to do duty on all occasions.

Yet in all other countries operas are constantly performed in the language of the people. Why not in London? Some imagine that the more abstruse works would not prove attractive; but in past days, when music was not cultivated as it is now, some of the greatest masterpieces were accepted with enthusiasm. How warmly *Der Freischütz* was welcomed in English; and so were other operas of Weber. Many other popular works of Continental composers were also performed along with operas by native musicians; and now that the exclusive barriers supposed to shelter Italian opera from the vulgar million are broken down, the time has come for a comprehensive effort to establish opera in English on a firmer basis, and to supply an intellectual and attractive entertainment which all might enjoy.

Nor need there be a lavish outlay in producing better works. Good singers would gladly devote themselves to the opera for a twentieth part of the salaries demanded by a few overpaid operatic stars. Composers are already appearing, and some who promise to do honour to English music. Whenever English opera, fairly represented, has been given audiences could be found to support it. The love of music is stronger in this country than it ever was before; and there is a noble opportunity just now to lead the public to a higher standard of musical art, and to check the rage for *opéra bouffe* and music-hall vulgarity.

HANDEL BICENTENARY FESTIVAL.

THE Handel Festival at the Crystal Palace has, since the establishment of the custom in 1859, been celebrated triennially. It should therefore take place in the regular order in 1886. It has been anticipated by a year in order to make the celebration fit in with the Bicentenary of the birth of the great composer. Handel was born in 1685, and died in 1759. The continued popularity of his music in England invests these dates with a peculiar significance among those who continue to derive pleasure from the study and performance of his works. It is perhaps in this country alone that the greatest amount of enthusiastic admiration for Handel exists. In his native country, Germany, his labours have formed the subject of careful study among enlightened musicians; but here his name is revered, and his works performed with an effect unknown elsewhere. It is doubtful whether the like chances of success would attend a Handel celebration on the same scale anywhere but at the Crystal Palace. The locality is traditionally associated with the work, and the perfect organisation acquired through a series of experiences now makes the accomplishment of the mighty task more or less a matter of routine, out of which the public derives no mean advantage.

There were nearly four thousand performers brought together for the present festival, a number equal to that of the inhabitants of many flourishing towns in England and elsewhere, and the quality of tone is better and more musical than has been attained at any previous festival. As far as the chorus is concerned, this improvement points to the more general spread of the knowledge as well as of the practice of music, to say nothing of the interest excited in behalf of the celebration on the part of the several members of the chorus. Great care, it is true, has been exercised in the selection and trial of voices. The directors received so many offers of help that, in justice to those who volunteered, an examination of qualifications became necessary. The result showed that the finest chorus possible was brought together, and the many rehearsals which had taken place under the direction of Mr. Manns, of the various departments, brought the needful familiarity with the work to be done which was indispensable, and procured for the public an effect which will make this Bicentenary Commemoration of Handel for ever memorable. The musical forces brought together for the occasion were regulated on the usual scale as far as numbers are concerned. Thus, there were over three thousand singers in the chorus, and some idea may be formed of the magnitude of the band when it is said that there were over two hundred violins, first and second, and all other instruments in proportion. Mr. Manns had wisely increased his string tone, and reduced the brass, consequently the effect was brighter, purer, more musical, and less noisy than heretofore. It had been suggested, and it was hoped that the idea would have been carried out, that for this event the experiment should be made to reproduce, as far as possible, the quality of tone in the orchestra to which, it is asserted, Handel was wont to arrange for in his own time—a proportion of an equal number of oboes and violins. It is not at all unlikely that the sublimity of effect which is traditionally associated with Handel's name might possibly by this arrangement not have been realised, and a ludicrous quality of tone produced instead. The want of balance which a preponderance of reed sounds would have given rise to, might have proved satisfying to the lovers of bagpipe music, but the dignity of effect which ought to be connected with words and subjects of reverent import would be altogether wanting. Many innovations, which have been gradually introduced, have grown up

with the ideas* of those who have been accustomed to hear them, that it is likely that the bare text of Handel's own score would not be enjoyed. Mozart's exquisite additions to the *Messiah* are indispensable in all performances of pretension. For the use of the Sacred Harmonic Society and the Handel Festivals at the Crystal Palace, the late Sir Michael Costa added parts for brass and percussion instruments, which were particularly offensive to the ear, and by no means conceived in the best taste. It was creditable to Mr. Manns for the hearer to find in his arrangement of the orchestra for the festival now ended, that he had made, as already observed, a slight increase in the number of his violins and a large reduction in the quantity of brass. The effects which the brass and drums and so forth were intended to strengthen, were brought out with quite as much power as was necessary, and with a distinct artistic gain. This was shown not only at the rehearsal on the 19th, but in all the subsequent performances, especially in *Israel in Egypt*, which was, as usual, one of the features of the festival.

The opening day was Monday, the 22nd, and according to indispensable custom, *The Messiah* was the first work given. The general rehearsal, which took place on the Friday previous, in the Crystal Palace, attracted a considerable influx of visitors, but the large number of 23,000 people were assembled in the building to hear *The Messiah*, and they were rewarded by hearing the finest performance of that sublime work which has ever yet been given in the place, and therefore perhaps in the whole world. The wisdom which had been exercised in rehearsing the several choral contingents in sections, so that all might be influenced by one mind, was fully apparent in the courageous attack, the solidity of tone, and the unanimity of effect in the well-known choruses. There was not only a magnificent body of sound to delight the ear, but there was an intelligence in the reading, in the observance of due light and shade, and all those contrasts of tone which make the difference between a mechanical and an artistic rendering. The solos were given by Madame Albani, Madame Patey, Mr. Joseph Maas, Signor Foli, and Mr. Santley. The obligato part, in the air "The trumpet shall sound," was played by Mr. McGrath. The greatest success among the soloists on this day was made by Madame Albani and Mr. Joseph Maas. Madame Patey was not in good voice, neither was Mr. Santley, and Signor Foli, by dragging all he had to sing, did not appear to all the advantage his friends might desire of him. The chorus singing was, however, the most noteworthy feature of the day's programme.

On Wednesday, the 24th, the "Selection day" as it is called, there were no less than twelve pieces new to a Handel festival, selected from the sacred and secular works of the great composer. The overture to *Saul*, with which the day's music commenced, was one. It has an organ obligato, played by Mr. Eyre, and passages and phrases which remind the hearer of the overture to *The Messiah*. The chorus "How excellent" followed, and then Mr. Santley sang a recitation and air from the Occasional oratorio, namely "Humbled with fear," and "His sceptre is the rod of righteousness." The chorus "Ye sons of Israel," the aria "From mighty kings," sung by Madame Valleria, "Waft her angels," beautifully given by Mr. E. Lloyd, one chorus "Blest be the man," from *Joshua*, and a large extract from *Judas Maccabeus*, with solos for Madame Albani, Madame Valleria, Madame Trebelli, and Mrs. Suter, the last three singing "See the conquering hero," which has grown to be an indispensable item on these occasions. The delivery of "Sound an alarm," by Mr. Joseph Maas, was one of the events of the day. The aria "Sweet bird" from *Il Penseroso* (flute

obligato by Mr. Watts), as sung by Madame Albani, will never be forgotten by those who heard it.

In the first part of this programme the concerto for double orchestra was introduced. It was composed, it is stated, between the years 1737 and 1740. It comprises parts for two separate wind-bands, each consisting of two horns, two oboes, and a bassoon, supported by the usual string-band. No record of its ever having been performed has been found, and it has never been printed. It was given from a transcript of the composer's autograph score, preserved in the music library at Buckingham Palace, made expressly for this occasion. Handel embodied passages and subjects from this Concerto in some of his later compositions; a part of the second movement was transferred to the "Hailstone Chorus" in *Israel in Egypt*, and the third movement was used in "Lift up your heads" in the *Messiah*.

The work was exceedingly well performed. The oboe passages in thirds and sixths, played as they were from different sides of the vast orchestra, were remarkable in their clearness and unity. As a whole, however, the Concerto is somewhat of a weak example of Handel's genius. It was given last winter at Glasgow under the direction of Mr. Manns, so that the statement made above and copied from the book of words can scarcely have reference to the performance at the Crystal Palace.

* The organ Concerto in B flat, which opened the second part, is the third of the second set of six concertos, each of which were published in Handel's lifetime—the first in 1738, the second in 1740. It is believed that Mr. Best played it, for the first time since it was written, with the orchestral accompaniments as intended by the composer.

The sonata for violin, which was heard later in the programme, has called upon the devoted head of Mr. Manns a flood of words at his innovation in giving the solo to the whole of the first violins. All that now can be said is that the end justified the means, for a finer or more interesting performance it is impossible to desire. The hundred players were as one, and the effect was most exciting. Mr. Manns has certainly broken through a principle by his experiment, but for this time he has won forgiveness. Continuing the record, it is only necessary to say that the new pieces in the second part were the chorus, "Love and Hymen;" the recitative and aria, "Frondi tenere," from *Xerxes*, sung by Mme. Trebelli; "Tell fair Irene," from *Atalanta*, Mr. Joseph Maas; and two soprano songs from Dryden's ode to *St. Cecilia's Day*—one, "But oh! what art can teach?" with organ obligato by Mr. Eyre. These pieces, with others from *Esio*, *Acis and Galatea*, *Il Penseroso*, and *L'Allegro*, in which Mme. Albani, Mr. Lloyd, Mr. Barrington Foote, and Mr. Santley, were heard, completed a long but very interesting programme.

On the last day, Friday, the 26th, the oratorio, *Israel in Egypt*, ended the festival. It is not necessary here to speak of Handel's indebtedness to other composers in this oratorio. The matter of his "conveyances" is well known. It will be enough to say that the performance was splendid. The solos, given by Mme. Valleria, Miss Annie Marriott, Mme. Patey, Mr. Edward Lloyd, Mr. Bridson, and Mr. F. King, lost no effect in such competent hands. The choruses were magnificently sung. In the band parts Mr. Manns made many changes from the version by Sir Michael Costa, which had been hitherto employed, and the changes were distinct improvements.

The festival on the whole was a grand success. Mr. Manns has established his right to be considered as the legitimate successor of Costa in his power of marshalling

* Mr. Best's edition of this Concerto has just been published by Messrs. Augener & Co. See page 165.

the large forces under his command, and has won the gratitude of musicians by changes which were for the most part consonant with good taste. The exertions of all concerned in making the Bicentenary festival of the birth of Handel worthy of his name and of the place in which it has been celebrated, deserve most honourable mention.

THE LATE SIR JULIUS BENEDICT.

ONE of the most important links connecting the present and the past in the musical world has been broken by the death of Sir Julius Benedict, which sad event took place at his residence, Manchester Square, on the 5th of June. Sir Julius Benedict has, indeed, been a prominent figure, associated as he was with some of the most important musical events of the century. Born at Stuttgart, November 27th, 1804, he acquired great skill as a pianist under the guidance of the celebrated Hummel; but a still more important influence on his future career was his becoming the pupil and friend of Weber. We have heard the aged musician speak with emotion and pride of that memorable night when he witnessed the first representation of *Der Freischütz*; and he was one of the few modern musicians who had been privileged to speak with Beethoven. Memories like these are almost enough of themselves to make a man famous. If Sir Julius Benedict could never claim to stand upon the heights attained by these great musicians, he has nobly and honourably filled a place of no mean importance. Commencing as conductor of the Italian Opera in Vienna, he afterwards undertook similar duties at the San Carlo and Fondo theatres, at Naples, and produced some graceful Italian operas—*Giocinta ed Ernesto* and *I Portoghesi in Goa*. These have long been forgotten; but his one-act opera, *Un Anno ed un Giorno*, was played a few years ago at the Lyceum, and was much admired. Taking the advice of Malibran to try his fortune in London, Benedict left Naples, where his first marriage took place, and after a short visit to Paris, came to London in 1835, conducting *opera buffa* at the Lyceum, and eventually English opera, under Alfred Bunn, at Drury Lane, where he produced *The Gipsy's Warning*, *Brides of Venice*, and *The Crusaders*. He also conducted many important musical celebrations, among them *Elijah*, at Exeter Hall, in 1848, when Jenny Lind made her first appearance in oratorio. In 1850 Benedict went with that famous vocalist to America, and in 1852 conducted Italian opera for Mr. Mapleson. But the work most likely to secure his fame as a composer was *The Lily of Killarney*, produced in 1862. This charming opera, so full of graceful melody, is more popular than ever. But in other departments of musical art he won renown. His cantata, *Undine*, given in 1860, his *Richard Cœur de Lion*, *Saint Cecilia*, and *Saint Peter*, are works of remarkable merit; *Saint Peter*, written for the Birmingham Festival in 1870, is an elaborate and masterly composition.

It would occupy too much space to dwell upon the vast and varied labours of this active and accomplished musician, who in every branch of his art has done himself credit. His gift of melody will long cause his name to be remembered. Such an air as "By the sad sea waves," and many of his ballads, and especially the songs in *The Lily of Killarney*, are gems which the "world will not willingly let die."

Sir Julius Benedict was knighted in 1871, and he has received honours and decorations from all the crowned heads of Europe. His annual concerts were among the most attractive events of the musical season for half a century, and his long association with the Monday

Popular Concerts was not without valuable influence in promoting the taste for classical chamber-music in this country. Combining the best qualities of the thorough German musician with the styles of other countries, Sir Julius Benedict gained universal popularity with universal esteem and admiration. He was buried at Kensal Green cemetery on June 9th, being followed to his last resting-place by the most prominent celebrities of the musical world. "After life's fitful fever he sleeps well," and his memory will long be cherished as one of the most devoted representatives of his beautiful art. J. V.

STEPHEN HELLER.

THE following letter, signed by a gifted musician, will be read with sorrow by those who have any acquaintance with the works of the composer on whose behalf the appeal is made. It scarcely needs any recommendation to the readers of the RECORD. All that can now be urged is an immediate response to the appeal, for it is scarcely necessary to say, "Bis dat qui cito dat."

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—A distinguished artist, the eminent composer Stephen Heller, whose name is a household word to all lovers of music, has been overtaken by a terrible affliction—almost total blindness. His solitary life is darkened, and the pursuit of his art—his only happiness—is henceforth closed to him.

The sorrow of M. Heller's personal friends for the calamity that has befallen him will, I feel sure, be shared by the general public, and I have no hesitation in asking you, Sir, to allow me to make it known that it is intended to offer him some more substantial mark of our sympathy and of the high estimation in which he has always been held among us than a mere expression of condolence in words.

A small committee, composed of Sir Frederick Leighton, P.R.A., Mr. Robert Browning, and myself, has met to consider what form our testimonial shall take, and it has been decided that, if the necessary funds can be raised, a small annuity shall be purchased for M. Heller, that his declining years may at all events be spared the cruelty of any pecuniary embarrassments arising from his misfortune. So many will doubtless be glad of the opportunity thus afforded to repay, in some measure, their debt of gratitude to Stephen Heller for the pleasure his exquisite music has given them, that we feel confident our appeal will be responded to without further words on my part, and I have only to add that subscriptions to the "Heller Testimonial Fund" will be received by Messrs. Coutts, 59, Strand, London, and by me.—Your obedient servant, CHARLES HALLÉ.

11, Mansfield Street, Cavendish Square, W.

FRENCH OPERA IN LONDON.

THE season of French plays at the Gaiety Theatre has been made interesting to musicians by the production of three operas—*Lakmé*, *Mignon*, and *Mireille*—with the clever American singer, Mlle. Marie Vanzandt, in the chief parts. Her success has been distinct and decisive. The charm of her exquisite singing has taken attention from the smallness of the volume of her voice. In a large theatre her vocalisation might not be so effective as it is in the small area of the Gaiety Theatre. There all the beauty of her execution, and the marvellous skill with which she manages her voice, are heard with the greatest pleasure, and she has become as great a favourite with the British public as she was with the American section of Paris. The task of directing the orchestra is entrusted to the competent hands of Signor Bevilgnani, who has a small but admirable force at his command.

The plot of *Lakmé* deals with the adventures of Gerald, an English officer in India, who, with others of his countrymen, has excited the hatred of Nikalantha, a priest of Brahma. Gerald has seen and has fallen in love with Lakmé, the priest's daughter. Gerald is stabbed

by the jealous father, but is tended by Lakmé in the forest. Moved by gratitude and love, he promises to pledge eternal fidelity in a cup of the sacred water. While Lakmé departs for the draught, a detachment of British soldiers passes by, and Gerald, forgetful of his promise to Lakmé, rejoins his regiment. She returns, and believing that her lover has deserted her, she poisons herself, and dies. The music, written by M. Leon Delibes, is too like every other modern French opera to lay claim to distinct individuality. The *florituri* for Lakmé are very brilliant, and Marie Vanzandt sings them to perfection. This is the sum and substance of the whole business. In *Mignon* she is best in the opening scene, where her girlish appearance enables her to realise the character more perfectly than any other vocalist who has attempted the part. In the rest of the opera the smallness of the voice makes her dramatic singing lacking in needful force. As, however, the majority of those who visit the house go to hear her sing, and care little about her acting, everybody is satisfied.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

GERMAN COMPOSERS OF SACRED MUSIC.

(Continued from page 125.)

- 1771—1837. WITT, FRIEDRICH; b. at Haltenbergstatten (Franconia), d. at Würzburg. Composed an oratorio, cantatas, &c. Details are wanting.
- 1771—1855. KELLER, MAXIMILIAN; b. at Trostberg, d. at Alt-Ottingen (both places are in Bavaria). Composer of many sacred works of every description.
- 1772—1840. BIEREY, GOTTLÖB BENEDICT; b. at Dresden, d. at Breslau. Pupil of Weinlig (see above). Composer of masses, several cantatas (notably one, "Das Dasein Gottes"), motets, &c.
- 1772—1844. MOSEL, IGNAZ FRANZ (VON); b. at Vienna, d. there. Composed several oratorios, hymns, psalms, and supplemented the orchestration of several oratorios of Handel. Greatly respected as author on musical and historical subjects.
- 1772—1807. CARTELLIERI, CASIMIR ANTON; b. at Dantzig, d. at Vienna. Composer of 3 oratorios (the best is "Gioas, Rè di Giuda"), cantatas, 7 masses, and several motets.
- 1772—1837. BERGT, CHRISTIAN GOTTLÖB AUGUST; b. at Oederan, near Freiberg (Saxony), d. at Pautzen. Composer of a "Passions-Oratorium," a Te Deum, hymns, &c.
- 1772—1832 (1831?). KLEINHIEHN, CARL FRANZ XAVER; b. at Mindelheim (Suabia), died at Peth. Pupil of Albrechtsberger. Composer of several oratorios and masses, one of which passed for a long time as a composition of Méhul.
- 1774—1850. TOMASCHEK, JOHANN WENZEL; b. at Skutsch (Bohemia), d. at Prague. Composer of several requiems, masses, and other sacred pieces. See Organists.
- 1775—1831. EBERWEIN, TRAUGOTT MAXIMILIAN; b. at Weimar, d. at Rudolstadt. Composer of several sacred works, once much esteemed.
- 1775—1834. KLAUSS, JOSEPH; b. at Seitendorf, near Zittau, d. there. Educated as a musician, he had at the death of his father to become a merchant, but nevertheless continued to compose sacred music. Other details are wanting.
- 1775—1842. ANDRÉ, JOHANN ANTON; b. at Offenbach o/m, d. there. Pupil of Vollweiler. Composer of several masses.
- 1776—1841. SKYFRIED, IGNAZ VON; b. at Vienna, d. there. Pupil of Albrechtsberger and Kozeluch. Composed a great number of masses, requiems, motets, psalms, graduales, hymns, oratorios. Most of them are now forgotten.
- 1776—1831. BARTHEL, JOHANN CHRISTIAN; b. at Plauen, d. at Altenburg. Composer of several sacred works.
- 1777—1819. FUSS, JOHANN; b. at Telna (Hungary), d. at Ofen. Pupil of Albrechtsberger and enjoying the advice of Jos. Haydn. Composer of a Mass and several shorter sacred works, which testify undoubted talent.
- 1778—1837. HUMMEL, JOHANN NEPOMUK; b. at Pressburg (Hungary), d. at Weimar. Pupil of W. A. Mozart, Albrechtsberger, Salieri, and Haydn. Composer of 3 masses with orchestra and organ.
- 1778—1851. RUNGENHAGEN, CARL FRIEDRICH; b. at Berlin, d. there. 1815 second, 1833 first, conductor of the "Sing-Akademie," member of the Royal Academy. Composer of 4 oratorios, a Mass, cantatas, a Stabat Mater, and a great number of motets.
- 1778—1858. NEUKOMM, SIGISMUND (RITTER VON), b. at Salzburg, d. at Paris. Pupil of Michael Haydn, in Salzburg, and Joseph Haydn, in Vienna. Composer of a requiem in memory of Louis XVI., 5 German and English oratorios, 15 Masses, 5 Te Deums, 5 sacred cantatas, a complete morning and evening service (for England); 17 German, 10 English, 7 Italian and 4 Latin Psalms for one voice; a great number of Latin, Russian, and English Psalms for several voices, 2 oratorios, &c.
- 1778—1844. GÄNSBACHER, JOHANN; b. at Sterzing (Tyrol), d. at Vienna. Pupil of Albrechtsberger and Abbé Vogler (with C. M. von Weber and J. Meyerbeer), chapelmaster of St. Stephen's cathedral (Vienna), as successor of Preindl. Composer of 17 Masses, 4 requiems, &c.
- 1779—1839. WEBER, GOTTFRIED; b. at Freinsheim, near Mannheim, d. at Kreuznach. Composer of 3 masses, a requiem and a Te Deum (all with orchestra). Much better known as successful theorist and author; from 1824 to 1839, Editor of the musical journal "Cäcilia" (Mayence, B. Schott's Sons).
- 1779—1853. SCHMIDT, JOHANN PHILIPP SAMUEL; b. at Königsberg (Prussia), d. at Berlin. Composer of masses, cantatas, hymns. Favourably known by his pianoforte arrangements of Mozart and Haydn's symphonies and quartets.
- 1779—1829. CLASING, JOHANN HEINRICH; b. at Hamburg, d. there. Pupil of Schwencke (see above). Composer of the oratorios, "Belsazar," "die Tochter Jephtha's," a 4-part Vater Unser (Lord's prayer), a Hymn, "das Lob des Höchsten." Well known and greatly respected for his publication of Handel's oratorios, "Judas Maccabæus," "Joshua," "Athalia," "Utrecht Te Deum," &c.
- 1779—1844. HÄSER, AUGUST FERDINAND (Friedrich?), son of Johann Georg Häser (1729—1809); b. at Leipzig, d. at Weimar. Composer of several oratorios (of which one, "die Kraft des Glaubens," obtained considerable success), several masses and requiems, hymns, Psalms. Well known as the author of a popular "Chorgesang-Schule" (Mayence, Schott).
- 1779—1846. BLAHAG (BLAHAK), JOSEPH; b. at Raggendorf (on the Hungarian frontier); d. as chapelmaster of St. Peter's (Vienna). Composer of 14 masses, 25 graduales, 29 offertories, 10 Tantum Ergo, 2 Te Deums, &c.; only a few of his works are published.
- 1780—1827. BERNER, FRIEDRICH WILHELM; b. at Breslau, d. there. Founder of the Breslau Seminary and Sing-Akademie. Composer of Psalms, motets, hymns, cantatas, &c. Greatly respected as author of "die Lehre der musikalischen Interpunktion."
- 1781—1822. UBER, FRIEDRICH CHRISTIAN HERRMANN; b. at Breslau, d. at Dresden. Pupil of Türk; 1818, cantor of the Dresden Kreuzkirche. Composer of the oratorio, "die letzten Worte des Erlösers," and of several cantatas.
- 1781—1858. DIABELLI, ANTON; b. at Mattsee, near Salzburg, d. at Vienna. Pupil of Michael Haydn. Composer of a great number of masses, cantatas, and other sacred works. Well known as the head of the publishing firm Anton Diabelli & Co., later C. A. Spina.
- 1781—1845. MILTITZ, CARL BORROMAEUS ALEXANDER STEPHAN VON; b. at Dresden, d. there. Pupil of Weinlig (see above) and of Schuster (see above). Composer of a mass and several shorter sacred works; successful and esteemed contributor of the journals "Cäcilia," "Leipziger Allgemeine musikalische Zeitung," &c.
- 1782—1852. DRECHSLER, JOSEPH; b. at Wällisch-Birken (Bohemia), d. at Vienna. 1844, chapel-master of St.

- Stephen's Cathedral (Vienna). Composer of many masses, a requiem, offertories, &c.
- 1782 (1780 ?)—1849. KREUTZER, CONRADIN; b. at Messkirch (Baden), d. at Riga. Pupil of Albrechtsberger. Composer of several masses and shorter sacred works.
- 1782—1847. MÜHLING, AUGUST; b. at Raguhn (Anhalt-Dessau), d. at Magdeburg. Pupil of J. A. Hiller and A. E. Müller in the Leipzig St. Thomas' school. Composer of the oratorios, "Abaddon," "David," "Bonifacius," "die Leidensfeier Jesu."
- 1784—1859.—SPOHR, LUDWIG; b. at Seesen, near Braunschweig, d. at Cassel. Composer of the oratorios, "Die letzten Dinge," "Des Heilands letzte Stunden" (Calvary) and "Der Fall Babylons"; of masses, hymns, Psalms, cantatas, &c.
- 1784—1838. RIES, FERDINAND; b. at Bonn, d. at Francfort-o-M. Pupil of Albrechtsberger and of Beethoven (?). Composer of the oratorios, "Der Sieg des Glaubens" (1834) and "Die Könige in Israel" (1837).
- 1786—1826. WEBER, CARL MARIA VON; b. at Eutin, d. in London. Pupil of Abbé Vogler (see organists). Composer of hymns (Op. 36), 2 masses for a single voice and orchestra, of the sacred Aria "Misera me" (Op. 50), &c. See F. W. Jähns' thematic catalogue of C. M. von Weber's works, and Max Maria von Weber's life of Weber (1866—1868).
- 1786—1853. SCHNEIDER, JOHANN CHRISTIAN FRIEDRICH; b. at Altwaltersdorf, near Zittau, d. at Dessau. Founded 1829, in Dessau, a successful music school. Composer of the oratorios, "Das Weltgericht," "Die Sündfluth," "Das verlorne Paradies," "Pharao," &c.; 14 masses, of which two are published, a Gloria, a Te Deum, 5 hymns, several Psalms, religious 4-part songs a cappella, &c. See "Friedrich Schneider als Mensch und Künstler," by F. Kempe (1859).
- 1788—1867. SECHTER, SIMON; b. at Friedberg (Bohemia), d. at Vienna. Pupil of Kozeluch (see above). Composer of many masses, graduales, offertories, a Te Deum, &c. See organists.
- 1788—1847. ETT, CASPAR; b. at Erringen (Bavaria), d. at Munich. Composer of graduales, cantica sacra, requiems, masses. See organists.
- 1788—1867. AIBLINGER, JOHANN CASPAR; b. at Wasserburg-on-the-Inn (Bavaria), d. at Munich. 1802, pupil of Simon Mayr (see above); 1825, Court chapel-master at Munich. Composer of masses, litanies, requiems, Psalms, offertories, &c., some of them are highly esteemed and performed in Munich and other Bavarian towns.
- 1789—1826. FESCA, FRIEDRICH ERNST; b. at Magdeburg, d. at Carlsruhe. Pupil of A. E. Müller. Composer of Psalms and other shorter sacred works.
- 1790—1862. ASSMAYER; b. at Salzburg, d. at Vienna. Pupil of Michael Haydn, in Salzburg, and of Eybler, in Vienna. Chapel-master of the Imperial Austrian Court. Composer of 15 masses (only one is published), of graduales, offertories, and of the oratorios, "Saul's Tod," and "David and Saul" (Vienna, Haslinger).
- 1791—1856. LINDBAINTNER, PETER JOSEPH (VON); b. at Coblenz, d. at Nonnenhorn (lake of Constanz). Pupil of Winter (see above). Composer of 6 masses, a Stabat Mater, several oratorios: "Abraham," "Der Jüngling von Nain," of the Vater Unser (Lord's prayer) by Mahlmann, &c., &c.
- 1791—1825. WORZISCHKE, JOHANN HUGO; b. at Wamberg (Bohemia), d. at Vienna. Pupil of W. Tomaschek (see above). Composer of several short sacred works. (See organists).
- 1791—1857. CZERNY, CARL; b. at Vienna, d. there. Composer of 3 requiems, several masses, Te Deums, cantatas, 130 offertories, graduales, motets, &c.
- 1791 (not 1794)—1864. MEYERBEER, GIACOMO (JACOB LIEB-MANN BEER); b. at Berlin, d. at Paris. Pupil of Abbé Vogler, Zelter, Bernh. A. Weber. Composer of an oratorio, "Gott und die Natur"; of a hymn, "An Gott"; of a cantata, "Der Genius der Musik am Grabe Beethoven's"; 7 sacred odes, by Klopstock, the 91st Psalm (8 voices, for the Berlin Dom Chor), a 4-part Paternoster, with organ, 12 Psalms for double choir, a Miserere, Stabat Mater, Te Deum (the last three works remained MS.).
- 1792—1868. HAUPTMANN, MORITZ; b. at Dresden, d. at Leipzig, as cantor of the St. Thomas' school (he succeeded Weinlig). Composer of motets, 2 masses, and several shorter sacred works.
- 1794—1838. PANNY, JOSEPH; b. at Kohlmitzberg (Austria), d. at Mayence-on-the-Rhine. Composer of 3 masses, a requiem, several cantatas and graduales (mostly published).
- 1794—1832. KLEIN, BERNHARD; b. in Cologne, d. at Berlin. Pupil of Cherubini. Composer of the oratorios, "Jephtha," "David," "Hiob," of a mass, an 8-part Paternoster, a 6-part Magnificat, 6-part responsories, 8 books of Psalms, hymns and motets for male voices, &c., &c.
- 1794—1868. HÜTTENBENNER, ANSELM; b. at Gratz, d. at Ober Andritz, near Gratz. Pupil of Salieri, in Vienna, and friend of Beethoven and Schubert. Composer of 9 masses, 3 requiems, and several shorter sacred works.
- 1796—1869. LÖWE, JOHANN CARL GOTTFRIED; b. at Löbejün, near Köthen, d. at Kiel. Pupil of Türk. Composer of 15 oratorios. See his autobiography published by K. H. Ritter (1870).
- 1797—1828. SCHUBERT, FRANZ PETER; b. at Lichtenthal, a suburb of Vienna, d. at Vienna. Pupil of Rucziska, Salieri. Composer of "Miriam's Siegesgesang," "Hymn an den Heiligen Geist," for 8-part chorus of male voices, 6 masses, a German mass; an Easter cantata, "Lazarus," the 23rd Psalm for female voices, the 92nd Psalm for a baritone voice and mixed chorus, a Tantum Ergo, Salve Regina, Stabat Mater, &c., &c.

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

June, 1885.

IN this, as in other years, it seems as though the musical season would never end. The Riedel'scher Verein executed at their last concert the *Messe*, by Grell, for sixteen voices; and, on the whole, the performance may be called a laudable one. As regards the composition, it is more a work of diligence than an artistic and heart-moving creation. The sixteen voices never find free or spontaneous work, and the interest it excites is for the most part imaginary. On the 10th of May Herr Heinrich von Herzogenberg, the late conductor of the Bach-Verein, took leave of Leipzig in a concert of this Verein. He goes to Berlin to occupy a position as teacher in the Hochschule. The programme of the concert included choruses by Johann Stobaus, Handel's *Acis and Galatea* popular songs for four voices, arranged by Herzogenberg; and some violin solos by Handel and Bach, played by Herr Brodsky. The execution by the somewhat small choir was very laudable. Fräulein Fillunger, from Frankfurt-on-Main, sang the part of Galatea in her accustomed style, correctly, and with intelligent emphasis, without rousing the hearer to warmth, except, perhaps, at the constant tremolo of her voice, which is most annoying. In the parts of *Acis* and *Polyphemus*, Herr Dierich and Herr Behr were heard to advantage. Herr von Herzogenberg was received with many tokens of sympathy, all of which he fully merited, having been an active and conscientious leader. The concert, however, was but thinly attended. The last forenoon extra concert in the new Gewandhaus was also badly supported. The directors have, without doubt, arranged too many. The soloists were the Herren Eugen Gura, Julius Klengel, Johannes Weidenbach, Willy Rehberg, and Paul Homeyer. The latter played upon the organ the Toccata in F major, by Bach, and some variations on a chorale by Sering.

His execution of both pieces was most laudable. Herren Weidenbach and Rehberg gave a good reading both of the sonata for two pianos by Hans Huber, and of the well-known variations by Saint-Saëns. The Huber sonata gave the impression of being rather a pretentious work, lacking in satisfactory quality. Herr Gura (who sang three ballatas by Löwe, "Der Neck," "Die Schwanjungfrau," and "Archibald Douglas") gave a vast amount of pleasure to his audience. Herr Julius Klengel, played a suite for violoncello in five movements of his own composition, as well as a *scherzo*, written by himself, and a *berceuse* by Simon, and added, by request, the well-known charming "Spinnerlied" by Popper. At the opera we have had repetitions of Weber's *Sylvana*, Reinecke's *König Manfred*, and Nessler's *Trompeter von Säckingen*. Fräulein Jahns, in leaving the opera company, has caused us to sustain a loss hardly to be repaired. She has made her final appearance on the stage to marry a rich merchant from Leipzig.

Musical feasts have been and are still the order of the day. At Whitsuntide there was the 62nd Niederrheinische Musikfest in Aachen; a few days later, in Carlsruhe die Tonkünstlerversammlung des Allgemeinen Deutschen Musikvereins (artistic assembly of the general German music reunion) held a meeting; and soon will follow the Musikfeste in Kiel, Bonn, and Stuttgart. The Musikfest in Aachen, conducted by Carl Reinecke, was principally dedicated to the memory of Bach and Handel. Out of the works of the latter the following were chosen: *Judas Maccabæus*, *Das Alexanderfest*, sonata for violin, and the "Hallelujah" from the *Messiah*; Bach's Easter cantata, a chorus from the Christmas oratorio, concerto for stringed instruments in C major, and an air from a Whitsuntide cantata. Besides these were given the symphonies in C minor by Beethoven, and in D minor by Schumann, the overture to *König Manfred*, and serenata from the same opera by Reinecke, symphonic poem "Prometheus," by Liszt, and the third finale from the *Meistersinger*, by Wagner. The reports were unanimous in their praise of the masterly and successful interpretation of all the works. The feasts of the Allgemeiner Deutscher Musik Verein have, as is known, other tendencies and objects. They do not seek, like the Niederrheinische Feste, only to reproduce the everlasting monumental works of the great masters in the most complete manner imaginable, but, on the contrary, they endeavour to bring to a hearing as many novelties, *à tout prix*, as can be comprised in the space of a few days. The reports tell of many successful renderings, and not a few failures as well, this year at Carlsruhe as were recorded just as a year ago in Leipzig. The conductor in Carlsruhe was Herr Capellmeister Motte.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, June 14th, 1885.

OUR opera now reigns without a rival. No concert in any hall, no operetta in the suburbs, and yet the house has to fight against an unrelenting enemy, the heat, which, though early, has anticipated the strength of summer-time. It was a good speculation to bring out the famous ballet "Excelsior" on the stage at this time as an attraction for the eye. It was a mistake to alternate it with Wagner's operas, including the *Nibelungen Tetralogie* (!), which could only be given with the help of foreign singers. The result was bad enough: the ballet drew many visitors, the Wagner performances, on the contrary, repelled them. What was gained, in the matter

of funds, on one evening, was lost on the other. It is said that the first ten representations of "Excelsior" brought in as much as 25,000 florins; but it must not be forgotten that the mounting cost the sum of 60,000 florins! The *mise-en-scène* of the opera *Nero* had cost 40,000 florins, and the work was performed only four times. Another ballet, "Wiener Walzer," first performed in January, has been repeated thirty-seven times (!), and even together with such operas as *Orpheus*, *Weisse Frau*. The latter opera, given to-day, is the last performance of the season.

"Excelsior" is to be repeated to-morrow, and then there is to be silence for the space of four weeks. The rest of the month will be given up to the Hofchauspieler from the Burg-Theatre for dramas which require a large stage. As Gäste we heard the well-known tenor, Herr Vogl, from Munich, Dr. Krükl from Hamburg, Signor Padilla (as René), Setterkorn from Braunschweig (as Wolfram and Pizarro), Wiegand (called expressly from Hamburg to sing the part of Gunther in the *Götterdämmerung*), Frau Rosa Sucher, Frau Klafsky from Bremen (as Brünhilde and Donna Anna, with a good result). Herr Vogl performed Florestan and his parts in Wagner's operas; Frau Sucher was heard as Königin von Saba, Fidelio, and in her Wagner parts; both singers have been often heard and admired in the said operas, but now the music seems to be telling upon their vocal powers. Returning to the *Tetralogie*, *Rheingold* has been represented in Vienna seventeen times, *Walküre* fifty-one, *Siegfried* twenty-two, and *Götterdämmerung* twenty-four times, *Rienzi* has been heard fifty-one times, *Tannhäuser* 181, *Lohengrin* 207, and *Tristan und Isolde* fifteen times.

The report of the death of Sir Julos Benedict recalled the time when he was engaged for a short time in Vienna in the Kärnthner-Theatre; that was, however, not in 1823, as is generally said. The date was in 1824, December 15th. He conducted as assistant for the first time, under the *impresario* Domenico Barbaja. In 1825 he was engaged as Vice-Kapellmeister, with Michael Umlauf and Conradin Kreutzer as his coadjutors. It is not a little singular, considering how proud he was of his association with the great composer of *Der Freischütz*, that the day of his death was the same as that of his master, C. M. v. Weber—one year more, and it would have been the fiftieth anniversary day.

Operas performed from May 12th to June 14th:—*Carmen*, *Tannhäuser* (twice), *Maurer und Schlosser* (and the ballet "Yelva"), *Königin von Saba* (the ballet "Excelsior," performed from May 17th to June 15th, fifteen times), *Lohengrin* (twice), *Tristan und Isolde*, *Maskenball* (and the ballet "Wiener Walzer"), *Rienzi*, *Wasserträger* (and the ballet "Wiener Walzer"), *Fidelio*, *Rheingold*, *Walküre*, *Don Juan*, *Siegfried*, *Götterdämmerung*, *Weisse Frau* (and the ballet "Wiener Walzer").

OUR MUSIC PAGES.

IN honour of Robert Franz (see p. 145) we have chosen for this month's music pages one of the master's songs. It is one of the simplest and at the same time one of the most charming. It has the true ring of a folk-song. The first verses consist almost entirely of a few sequences of a short phrase. But how touching are these repetitions at a different pitch! And, lastly, what a splendid effect has the more elaborate last verse!

The other item contained in "Our Music Pages" is a piquant Mazurka for pianoforte, the second of the two numbers of Xaver Scharwenka's Op. 16, which we reviewed last month.

MID THE THORNS A ROSE IS BLOOMING.

(Lieber Schatz, sei wieder gut mir.)

by

ROBERT FRANZ.

Con moto.

VOICE. *mf* Mid the thorns a rose is bloom - ing;
In dem Dorn - busch blüht ein Rös - lein;

PIANO. *mf*

bloom - ing; Oh what joy to see it there! I would
Rös - lein, ist ein Lust es an - zu - sehn! Wollte es

pluck it, but 'tis guard-ed By the thorns with watch-ful care.
pflü - cken, mich zu schmücken, doch der Dorn lässt's nicht ge - schehn.

Up a - bove, a bird is sing - ing; Through the
Sang ein Vög - lein in den Lüf - ten, klang der

mf *cresc.* *mf* *cresc.* *p* *mf* *mf*

air that song is borne: "Wouldst thou win it, let it
Sang süß in's Ge-müth: „Willst du bre-chen, lass dich

sting thee; Ne'er was rose with-out a thorn?
ste-chen, oh-ne Dorn kein Rös-lein blüht!

Sweet-heart, dar-ling, smile up-on me! Let those
Lie-ber Schatz, sei wie-der gut mir, lie-ber

lips lay by their scorn, E-ver pout-ing, e-ver
Schatz, leg ab dein Zorn: im-mer Schmol-len, im-mer

flouting; Ne'er had rose so sharp a thorn.
Grol-len, für ein' Ros' wär's zu viel Dorn!

XAVER SCHARWENKA'S MAZURKA

Op. 16. No 2.

Lento e mesto.

PIANO.

pp

p

cresc.

1.

2.

poco marcato

cresc.

dim.

rit.

pp

Fine

Vivo.

The musical score is written for piano and consists of seven systems of staves. The first system is marked 'Vivo.' and includes 'cresc.' and 'f' markings. The second system includes 'p' and 'cresc.' markings. The third system includes 'f' and 'p' markings. The fourth system includes 'pp' marking. The fifth system includes 'cresc.' and 'f' markings. The sixth system includes 'decresc.' and 'p' markings. The seventh system includes 'f' and 'p' markings.

Dal Segno al Fine senza Replica.

Reviews.

Symphonic Variations, in c minor, for Full Orchestra.

Op. 27. Arranged as a Pianoforte Duet by the composer, JEAN LOUIS NICODÉ. (Edition No. 6946; net, 2s. 6d.) London: Augener & Co.

A PIANOFORTE arrangement is always a very imperfect reproduction of an orchestral composition. It has often been said that such an arrangement stands in the same relation to the original as an engraving to the oil-painting of which it is a copy. This, however, is wrong. An engraving, whilst necessarily incapable of rendering colour, can reproduce in full form and light and shade. A pianoforte arrangement, on the other hand, not only fails to do justice to colour, but often also to form and light and shade. That Nicodé's symphonic orchestral variations, notwithstanding these drawbacks (minimised by the arranger's clever management of the limited resources), impress us in the secondary form as a composition of remarkable beauty, great ingenuity, and excellent workmanship, speaks for the sterling qualities of the work. After a *Prælude* begins a pathetic theme of sixteen bars, on which the composer builds twelve interesting variations, concluding with a *Finale*. As to the variations, they are truly *varied* evolutions, and form an imposing climax, which is further emphasised by the *Finale*. A noteworthy point is the prefixing of poetical mottos to certain parts of the composition (the *Prælude*, the eighth and eleventh variations, and the several sections of the *Finale*). The dedication to Johannes Brahms, the greatest living master of the variation form, may be regarded as significant. It is to be hoped that these "Symphonic Variations," which, in their original guise, have been so well received in Germany (Leipzig, Berlin, Breslau, Hamburg, &c.), will be soon heard in this country.

Three Musical Sketches for the Pianoforte. Op. 10. By W. STERNDALÉ BENNETT. Edited by E. PAUER. (Edition No. 8052; net, 1s.) London: Augener & Co.

BENNETT's three musical sketches—"The Lake," "The Millstream," and "The Fountain"—number among the happiest inspirations of the amiable English composer, and are, perhaps, the most graceful contribution of England to the repository of pianoforte music. Instead of trying to say something original about them, we shall repeat what Schumann wrote forty-eight years ago:—"As regards delicacy and *naïveté* of presentation, they appear to me to surpass all I know of musical *genre*-painting; indeed, being a genuine poet, he succeeded in imitating some of nature's most musical scenes. Or have you never heard music which would call you across to the opposite shore of the lake? never the angry, raging music which drives the wheels so that the sparks fly? . . . Thus far I have forgotten the 'Fountain.' We liked best to hear it played by him; he poured his whole

soul into it. One heard everything close by one—this hundred-voiced babbling and bubbling."

Vier Clavierstücke. Op. 10. Von MAX BRAUER. (Edition No. 6065; net, 1s.) London: Augener & Co.

THESE four pianoforte pieces are very unlike the drawing-room frivolities which were in favour not very long ago. They are indeed really solid music, which proves the composer a musician of talent, education, and culture. Only one who has been brought up on good principles, and with the best examples before his eyes, can write thus. Among the various noticeable influences, that of Schumann, however, predominates. The *Prælude* (No. 1), and the *Intermezzo* (No. 3), are distinguished by an insinuating sweetness; the *Menuetto capriccioso* (No. 2) and the *Rhapsodie* (No. 4) by a healthy robustness. Nos. 2 and 3 are no doubt the most perfect of the four pieces. In No. 1, for instance, the transition to the re-introduction of the modified first section presents a weak point. But this Op. 10 (which perhaps is not an Op. 10) augurs well for the future of the composer, and deserves to be recommended to the attention of pianists.

Celebrated Concert Studies for the Pianoforte. Edited and Fingered by E. PAUER. London: Augener & Co.

MR. PAUER deserves the thanks of all earnest amateurs in gathering together the number of excellent pianoforte pieces to which he gives the above general title. By the word "amateurs," we mean the lovers of music of all ranks, whether they be professionals or not. The opportunity of being in a position to judge of the various forms in which pianoforte composers have sought to elevate their art and to further its progress is one of high importance. It is given in this collection. The "Eroica" of Th. Döhler, "L'Hirondelle" of Prudent, the "Cantabile" and the "Tournement" of Schulhoff, the "Dance of the Gnomes" by H. Seeling, and the "Sylph" of H. Willmers—all that have been issued at present—are compositions whose reputation is sufficiently assured to prove that Mr. Pauer is justified in the title he gives his collection. Each of these pieces has attained a standard reputation, and their merits are such as fully entitle them to the consideration they have enjoyed in times past, and their value as representing certain phases in the history of the pianoforte are sufficient to warrant the attempt to make young students familiar with them. As a rule, they are considered as belonging to a bygone age, and there is always a difficulty in finding copies of them, and they have been allowed to fall into undeserved neglect. It is therefore with all sincerity that Mr. Pauer should be commended for his judgment and taste in reviving them, and by his experienced editing so placing their manifold beauties before the present race of pianoforte-players that they may be fully appreciated according to the just value that ought to be set upon them.

Pianoforte Works. By HERBERT F. SHARPE. London : Augener & Co.

TALLEYRAND the diplomatist was wont to affirm that it is best to receive unknown authors with suspicion, to examine their claims considerably, and if they prove themselves worthy of cultivation, to show them the civility which merit demands. The name of the composer of these pianoforte works will be new to many. A perusal of the three pieces—1, A Slavonic March; 2, By the River, a tone-picture; and, 3, L'Adieu—is amply repaid by the originality of style and character which each displays. There is a quaintness in the first which is not without an element of humour. In the second, the restless rippling of the river is represented by a "figure" which is at once clever and effective; and in the third, the melody is not without a strain of pathos. The horn-like passages which form the coda, while they are strictly within the legitimate effects of pianoforte music, indicate a train of thought not altogether uninfluenced by the fascinations of orchestral colouring. Altogether, therefore, Mr. Sharpe's music is worthy of attention.

Œuvres Choisis pour Piano. Par J. MÜLLER. London : Augener & Co.

THE three publications given out under the above general title consist of two "Mélodies," each forming a separate publication, and a set of three Mazurkas. The first of the "Mélodies" now before us reveals the fact that the composer knows how to write ably and effectively for the pianoforte, and that he has the gift of tune, without which music fails to appeal successfully to the many. The "Mélodie" is a very graceful sample of writing, and is valuable both as a piece for study and for recreation, as it will bring pleasure and profit to both hearer and player.

Five Sonatinas for the Pianoforte. By J. SCHMITT. Edited and Fingered by E. PAUER.

JACQUES, or, as he is sometimes called, Jacob Schmitt was the brother of the famous Dr. Alois Schmitt. He was born at Obernbouurg in 1803, and died at Hamburg in 1853. He was a laborious worker and an assiduous composer: the list of his published works exceeds the number 325. The Sonatina in A, the fifth of this present series, is marked Op. 249. It is charming in its melodies and remarkably easy and effective, and for those reasons it is well suited to be placed in the hands of young players. The like character may also be given to the other four Sonatinas, composed respectively in the keys of C, A minor, and G major; the second and fourth of the series are in this last-named tonality. There is an interest in all these works which especially commends them for teaching purposes, and the advantages which they derive from the careful editing of Mr. Pauer ought not to be overlooked. Those who make note of the curiosities of music will find in the opening of the first Sonatina, the phrase which Haynes Bayly borrowed for his song, "Gaily the Troubadour," and future publishers of the song may be able to supplement the statement that the melody confessedly "arranged" by Haynes Bayly owes its origin to Jacob Schmitt, and may be found in the form in which it was written by the composer in the first of this set of Sonatinas. They ought to become a welcome addition to the list of favourite works among young students.

Exercices techniques pour Piano. Par A. LAUBACH. (Edition No. 8213; net, 1s. 6d.) London : Augener & Co.

AND still they are coming. There is really no end to the publication of technical exercises, but Mr. Laubach's collection is so judiciously made, that we are not in the least tempted to deny or question its *raison d'être*. The following headings of the sections into which the exercises are divided will indicate the contents:—(1) Exercises with the hand fixed; (2) the Trill; (3) Compass of a Sixth; (4) Compass of a Seventh; (5) Compass of an Octave; (6) Scale exercises: (a) passing the thumb under the fingers, (b) passing the fingers over the thumb, (c) diatonic major and minor scales—the latter both in their melodic and harmonic forms, (d) chromatic scales; (7) Chords; (8) Arpeggios; (9) Changing fingers on the same key; (10) Wrist exercises; (11) Connected thirds and sixths; (12) Scale passages in thirds and sixths; (13) Exercises on rhythm. In short, this is a very useful compilation.

Album classique pour Piano à quatre mains. Revu par MAX PAUER. Vol. II. (Edition No. 8503b; net, 1s. 6d.) London : Augener & Co.

A *Fugue* in G major by J. S. Bach, an *Andante con variazioni* by Louis Spohr, a *Romansa* by Schumann, a *Mazurka* by C. von Weber, and a *Polonaise* by Schubert, such are the contents of the second volume of the classical album of four-handed pianoforte pieces; and it must be admitted that they are neither monotonous nor hackneyed. Two of the five pieces are original four-handed compositions—namely, Schubert's *Polonaise* in F major, and Weber's *Mazurka* (No. 4 of Op. 10—*Six pièces pour le piano à quatre mains*). The other pieces are arrangements—Bach's, of an organ composition; Spohr's, of a part of a composition for wind instruments and Turkish band (*Notturno*, Op. 34); and Schumann's, of a movement from an orchestral composition (the fourth symphony, Op. 120).

Fantasia for Violin and Pianoforte. Composed by ERNEST BRUMLEN. London : Augener & Co.

THERE is fortunately no lack of small works calculated to increase and improve the stores of drawing-room music. The study of the violin is much more generally prosecuted than it was a few years ago, and the need of pieces of an unambitious character is being supplied daily in works of like nature to this *Fantasia*. The chief difficulties are assigned to the violin part, and there are few here which a student in his second year, who has paid any attention to his work, would find insurmountable. The pianoforte part is easy, and the combination of the two instruments is productive of excellent effect.

Two-part Songs, for Female Voices. By H. HEALE. The Rovers (Edition No. 4003; net, 4d.); Drifting (Edition No. 4004; net, 3d.); When Golden Stars (Edition No. 4005; net, 3d.); Behold the Dawn (Edition No. 4006; net, 4d.) London : Augener & Co.

THE gift of melody which the composer of these four graceful productions possesses is paramount in each and all. The evidence of a trained musical mind may also be distinguished. Not only are the melodies pleasing and easy to sing, but they live in the memory, and the skill

with which the themes are treated will commend them to masters as well as to pupils. The first is called "The Rovers," the second, "Drifting," the third, "When Golden Stars," and the fourth, "Behold the Dawn." They are intended to be sung without accompaniment, and the harmonies are complete in two parts. There is a pianoforte arrangement with each, but it is only for practice, and contains no more than the voice parts repeated. These voice parts are most interesting, effective, and well suited to express the sentiment of the words, all of which have been written by Mr. E. Oxenford.

Songs of Summer-Time. Two-part Songs for Treble Voices, with Pianoforte Accompaniment. By FRANZ ABT. (Edition No. 8961, 8961e. Price, net, 1s.) London: Augener & Co.

THE Songs of Summer-time are twelve in number, and their character may be gathered from the several titles of the verses written by Mr. E. Oxenford. 1, Rippling Wavelets; 2, The Shadows of Evening; 3, Stars of the Night; 4, June Roses; 5, 'Mid the Forest; 6, O how Merrily; 7, Jewels of the Sky; 8, When the Zephyr; 9, The setting Sun; 10, O Songsters sweet; 11, Golden Morning; 12, Fading Flowers. Each and all of these songs are graceful in style and vocal, as are the majority of the compositions of Franz Abt. They are pleasant to sing and agreeable to the ear. The phrases are all pretty and striking, and a skillfully arranged pianoforte accompaniment adds to the charm of the whole. This present edition was newly revised by the composer before his much-lamented death.

They that go down to the Sea in Ships. Motet for Soprano Solo, Chorus, and Orchestra or Organ. Music by HARVEY LÖHR. London: Novello & Co.

THIS setting of some of the words of the 107th Psalm is of the Church Anthem type in its form and arrangement, with a little more dramatic character than is usually given to anthems in general. The printed copy is arranged for voices and organ, but it is evident that the composer's ideas would be best expressed in an orchestral accompaniment. The subject is thoughtfully treated, and the intention is good.

Under the Shadow of St. Paul's. Song, with Pianoforte and Harmonium *ad libitum* accompaniment, by SEYMOUR SMITH. London: Edwin Ashdown.

THE day is past when the words of a song were regarded as of no importance, so long as the song had a good vocal melody. The words of this song will not bear analysis or criticism. The music is good, and, although it is founded upon a style initiated by Sullivan (common, not to say hackneyed), it is clever and telling.

Wishes. Song. By BOYTON SMITH. London: Edwin Ashdown.

If the music of this song is not very original, it is at all events pretty and singable, and this forms no mean recommendation for the ditties of the present day.

Die Viola alta oder Altgeige. Von HERMANN RITTER. Leipzig: Carl Merseburger.

A PAMPHLET which in less than ten years goes through three editions cannot be without merit. The contents (74 pages) of the one before us is of varied interest. The

most valuable portions are no doubt the second and third supplements:—"Principal music-literature for the viola," and "Geometric rules for violin making, by Antonio Bagatella (Padua, 1786)." Next to these, the most interesting portion is the second chapter, which is the kernel of the pamphlet, being a description of and apology for the author's new instrument, which is no more nor less than an improved viola (*anglicæ*, tenor, or tenor violin)—namely, a viola without the usual nasal quality of tone. The rest of the publication consists of a sketch of the origin of the name and the history of the violin family, a letter from Wagner expressive of his approval of the instrument, and some so-called aphorisms, which are evidently excerpts from articles and paragraphs written by Herr Ritter for the purpose of furthering the popularisation of the *Viola alta*.

Concerts.

RICHTER CONCERTS.

AT the sixth concert, Beethoven's overture in C (Op. 115) was given with considerable effect, and it proved grateful to many who admire it but find little opportunity of hearing it. The programme also included two orchestral pieces from Liszt's oratorio *Christus*, namely, that entitled "Hirtengesang an der Krippe" (The Shepherds' Song at the Manger), and the "Marsch der Drei Heiligen Könige" (the March of the Three Holy Kings). The first, based upon the quaint melodies played by the Pifferari at Rome at Christmastide, proved to be the more acceptable, inasmuch as Liszt is at his happiest when his inventive powers are not called into requisition. The March is poor and commonplace, but it is treated with a boldness that won considerable applause. The "Liebes" duet, from the first act of *Die Walküre*, though beautifully sung by Madame Valleria and Mr. E. Lloyd, seemed to have little or no meaning apart from its stage surroundings. The vocalists were recalled twice by the enthusiastic among the audience, who were delighted at hearing the duet sung and not declaimed as usual. Their imaginations also supplied what was lacking in the performance, and so made compromise between their principles and the practice. A fine performance of the Pastoral Symphony of Beethoven completed the concert.

On the 8th, an overture to *Hälderlin's Hyperion*, written by Mr. D'Albert, the young pianist who ungratefully repudiated his English education and poured scorn upon the teachers who made him what he was. It is a pity that the independence he strove to assume with regard to what he had learned in this country, had not been exercised before he began to frame his thoughts into shape. He might then have done something else besides slavishly imitating Wagner—acting, like the boy who had copied his sums from the slate of another, and inserted a few wrong figures to give his work the semblance of originality. The programme-book stated that "the form in which this overture is cast, though perfectly clear and consistent to readers of the score, will probably not be easily followed on a first hearing." This was perfectly true, and, as it is never likely to be brought to a second hearing, its clearness and consistency will remain clouded and solvent. It had a patient and impartial hearing, but its wild, unmeaning, bombastic utterances did not commend it even to an audience educated up to such matters. If the overture had neither depth nor breadth, it must be credited with the other quality of length; and, when it is said that the audience received it almost without lifting a hand in its favour, the lesson

which the compiler was given to take to heart is one which, it is hoped, may influence his future attempts.

At the same concert Mozart's symphony in E flat and the *Tannhäuser* overture and ballet music were given.

The eighth concert brought forward a new symphony in C by R. Fuchs, Professor of Harmony at the Conservatoire in Vienna. There is little in the work which shows the possession of strong individuality in the composer, but it is in shapely form, and has the charm of being melodious. Herr Richter had left a place for a symphony, in the hope, it is said, that some of our English composers would have supplied one. Failing them, he resorted to Herr Fuchs, and he sent a work which has the air of an exercise more than of a poetical effort. It was encouragingly received. Glinka's "Komarinskaja" was repeated at this concert "by desire," and this, with a magnificent performance of the *Leonora* overture, delighted the audience. Herr Henschel was the singer.

The season ended on the 22nd with a fairly good performance of the Ninth Symphony. The orchestral portion left little to be desired, but the choir, never very good, proved that their share of the work was beyond their powers.

ST. CECILIA CHOIR.

THE St. Cecilia Choir, under the direction of Mr. Malcolm Lawson, gave its sixth concert on the 11th at St. James's Hall. The orchestra, composed of ladies, executed some pieces of quaint old dance music fairly well, but with scarcely a just balance of tone. Some part-songs were well sung by the female choir, but the chief honours of the evening were reserved for Madame Isabel Fassett and Miss Louise Phillips, whose singing of two charmingly-written Shakesperian duets by Miss Mary Carmichael was worthy of all the favour which they received. Miss Carmichael was at the pianoforte and Mr. E. H. Turpin at the harmonium. Gernsheim's "Salve Regina," for soprano solo and chorus, was also well received. The solo was effectively sung by Miss Everett Green.

Musical Notes.

REYER'S *Sigurd*, previously heard at Brussels and Lyons, has at last made its appearance on the stage of the Opéra, at the doors of which the composer had for a long time knocked in vain. How was the work received? M. Alfred Ernst, a champion of Wagner and Berlioz, speaks in the *Ménestrel* of a decided success; the judgment of M. A. Héler, a believer in the conventional French opera, is, as his report in *L'Art Musical* shows, less favourable.

ITALIAN opera is to have a home at the Opéra. Three nights, on which there are no French representations, are to be given up to it. Thus the deficit which threatens the directors of the national opera-house will be got rid of.

THE Opéra Comique has scored a new success with the revised and partly recast *Le Roi l'a dit*, by M. Edmont Gondinet (the author of the poem) and M. Léo Delibes. Especially the second act of this three-act comic opera has undergone many and great changes. The work was first performed on May 24th, 1873, and then did not make a deep impression, which partial failure has been attributed to the political excitement of the day. The first performance of *Le Roi l'a dit* in its improved form took place on the 3rd of June.

MME. CARVALHO gave a farewell performance at the Opéra Comique on the 9th of June. She sang in an act

of each of the following three operas by Gounod—*Mireille*, *Roméo*, and *Faust*. In the last-mentioned work Faure took the part of Méphisto. Among the other attractions of the evening was the pianoforte playing of M. Francis Planté. Mme. Carvalho's retirement is much regretted, and many think it premature. It is needless to say that the audience was enthusiastic.

ON Sunday, the 14th of June, the Odéon closed its season with the *Arlesienne*, which had a long and brilliant run. The success of Alphonse Daudet's drama was to a not inconsiderable extent due to the late Bizet's music, which was well executed under Colonne's direction.

M. AUDRAN, the composer of *La Mascotte*, is said to have abandoned for a time the light genre, and to be at work on a libretto furnished him by MM. François Coppée and Paul Ferrier.

WE must not omit to mention the noteworthy items of the Victor Hugo funeral—M. Camille Saint-Saëns' "Hymne à Victor Hugo," arranged for military instruments, and the "Marseillaise," arranged in a minor key by M. J. Duprato.

M. GARCIN, the second conductor of the Société des Concerts du Conservatoire, has been elected first conductor in place of the retiring M. Deldevez. M. Danbé, of the Opéra Comique, succeeds him as second conductor, being elected by eighty-six out of eighty-nine votes. The other candidates were Ernest Guiraud and Benjamin Godard. Three votes were given to M. Altès, of the Opéra, who, however, had declined to become a candidate. M. Garcin has had five predecessors—Habeneck, Girard, Tilmant, Georges Hainl, and Deldevez.

IN the musical competition of the town of Paris a prize of 10,000 francs was adjudged to M. Vincent d'Indy for his "Chant de la Cloche," of which he is the author of the words and music: an honourable mention was awarded to M. Georges Hue for his *Rübezahl*.

M. WECKERLEIN has acquired for the Bibliothèque du Conservatoire the autograph score of Félicien David's *Christophe Colomb*, the first performance of which took place on March 7th, 1847.

THE Société des Etudes Historiques proposes for the year 1887 a prize of 1,000 francs and several medals to the author of the best memoir on the following question: "History of Dramatic Music in France from the commencement of the 17th century to 1870."

THE Liszt programme of a concert given under Francis Servais' direction at the Antwerp Exhibition will no doubt startle some people. Here it is:—1, "Tasso. Lamento e Trionfo," a symphonic poem; 2, Introduction to *St. Elizabeth*; 3, "The Shepherds at the Crib," march and adoration of the Magi from the oratorio *Christ*; 4, "Mazeppa," a symphonic poem; 5, pianoforte concerto in A, played by Mme. Falk-Mehlig; 6, two episodes from Lenau's *Faust*; 7, Rakoczy March. Liszt himself was present.

A *Todtenfeier* (epicedial solemnity), in honour of Ferdinand Hiller, was held in the Gürzenich concert-hall at Cologne under Wüllner's direction. The programme comprised the Dead March from the deceased's oratorio *Saul*, and Mozart's *Requiem*.

THE Riedel Society of Leipzig performed on May 17th Grell's sixteen-part mass.

PROFESSOR FRIEDRICH KIEL is seriously ill, and Herr von Herzogenberg has got a call to fill his place. Herzogenberg, who is conductor of the Leipzig Bach Choir, will take up his new position on the 1st of October.

CARL REINECKE is composing a comic opera, the subject of which is derived from a novel by Riehl. The opera will be entitled *Ovid am Hofe*.

HANS VON BÜLOW, after contributing 500 francs to the Berlioz monument fund, has made a further donation of 1,000 francs.

A MONUMENT has been erected in front of the house of the late song-composer Kücken, at Schwerin.

MORE new operas :—*Die Goldmacher von Strassburg*, by Mühlendorfer (to be performed at Frankfort); *Donna Ines*, by Luigi Ricci, jun. (performed at Milan); *Il Conte di Rysoor*, by Riccardo Rasori (performed at Milan); *Giuditta*, by Count Domenico Silveri (performed at Catania); *Beizadea Epaminonda*, by Caudella (performed at Bucharest).

ERIK M. HELMUND has completed a comic opera, of which he has written the words as well as the music. Its title is *Frasquita*.

MEMORIAL tablets are now the rage. In Heiligenstadt (near Vienna) one was placed on the house where Beethoven lived in the first decade of this century; in Paris, one on the house (Rue Saint-Georges), where Auber lived during a long period of his life.

A GLINKA monument was lately unveiled at Smolensk. The occasion was celebrated by two concerts, the one conducted by Balakirew of St. Petersburg, the other by Altani of Moscow.

SPEAKING of Michel Glinka, we may mention the publication (at Moscow) of a posthumous composition by that composer, namely, a trio for piano, clarinet, and bassoon, which consists of four movements, and bears the epigraph, "I have known love only by its pangs."

THE following works are in preparation for publication :—1. "Harmonie et Mélodie," by Camille Saint-Saëns; this is a collection of newspaper articles in two volumes. 2. "Verdi : Histoire anecdotique de sa Vie et de ses Œuvres," by Arthur Pougin. 3. "A Wagner Correspondence," by Emmerich Kastner, of Vienna. The publisher of the first two of the above-mentioned works is Calmann Lévy.

FROM Fermo is announced the death of the tenor Lodovico Graziani, a brother of the baritone Francisco Graziani.

VERDI, being lately asked about his much-talked-of opera *Otello*, is said to have answered, "It is now the turn of the young; my career is finished."

HAMLET was performed at Stockholm in three languages : the Prince of Denmark spoke Italian, Ophelia Finnish, and the rest Swedish.

THE loan collection of musical instruments at the Albert Hall is most interesting to those who know anything about the instruments and other curiosities. For the general public it is a mere collection of things for the most part unlabelled and undescribed, and without a catalogue to guide to an explanation of the several objects. Among the many interesting articles to be exhibited in the loan collection, there is perhaps none more so than the great double bassoon, made for Handel in the year 1739, which is now the property of Mr. W. Ringrose Atkins, of Cork, and which is on its way to the Exhibition.

THE London Musical Society, of which the Princess Beatrice is the President, gave a concert at St. James's Hall on the 30th. The programme was interesting, and included "The four Passions" of Heinrich Schütz, "My spirit was in heaviness" of Bach, some English madrigals of Bennet, Pearsall, Ravenscroft, Barnby, and Farmer, with some pianoforte solos by Miss Goodwin, and a violin performance by Herr Tivadar Nachéz.

THE Round, Catch, and Canon Club gave a series of

three glee concerts at the Albert Hall in connection with the Inventions Exhibition, at which compositions by the several English glee-writers were sung with all due taste and expression.

THE examination of the Students of the Cork School of Music has been conducted this last month by Mr. W. A. Barrett, who was selected as the first examiner of the work of the School. The work being done in the city of Cork in the matter of music is in every way creditable to all concerned, and its influence and usefulness cannot be too highly estimated.

ALTHOUGH the performance was an artistic success, the Bach Bicentenary Festival at the Albert Hall resulted in a heavy pecuniary loss. The receipts did not cover quite half the expenses, which amounted to £1,319. This deficit will have to be made good by the guarantors.

SIR JULIUS BENEDICT died on Friday morning, June 5, at his residence, 2, Manchester Square, London. He had been suffering for a long time, and on more than one occasion it was thought he would succumb. These fears were ultimately realised. He was buried in Kensal Green Cemetery, the Père-la-Chaise of British musical art, and was followed to the grave by a number of his friends and colleagues.

THE Choir Benevolent Fund gave a festival in Norwich Cathedral on the 4th. The local arrangements were entrusted to the competent hands of Mr. J. H. Brockbank, and his energy and lively interest in the fund resulted in a commendable success. The whole of the music of the service was given without organ (the instrument being under repair) by a choir composed of members of H.M. Chapel Royal, St. Paul's Cathedral, Westminster Abbey, Norwich and Ely Cathedrals, the Chapels of Trinity, St. John's, and King's Colleges, Cambridge, and of St. George's Chapel, Windsor, under the direction of Mr. F. C. Atkinson, Mus. Bac., the organist of the Cathedral, Norwich. An organ recital in St. Andrew's Hall, in the afternoon, by Mr. W. Parratt, Mus. Bac., of St. George's, Windsor, and an evening concert of glees, madrigals, and other vocal pieces, completed the festival, which was most enjoyable in every respect.

MR. JAMES MAPLESON has opened Covent Garden Theatre for a short season of Opera in Italian, which is to continue until the 20th of July. The chief and only attraction is Madame Adelina Patti. She is to appear in a round of her "favourite characters," such as Violetta in *La Traviata*, given on the opening night, the 20th ult., *Semiramide*, Rosina, in *Il Barbiere*, &c. The fascination of her vocalisation has been sufficient to fill the house each night it has been opened, and so the adventure is likely to prove a pecuniary if not an artistic success.

THE first concert of the students and professors of the Royal College of Music was given at the Prince's Hall on the 24th, under the patronage and in the presence of the Prince and Princess of Wales.

MISS AMINA GOODWIN and Herr Alexander Kummer gave a Pianoforte and Violin Recital at the Marlborough Rooms on the 20th ult., assisted by Herr Otto Leu. Gade's trio in F was added to the programme. The Kreutzer sonata was played conjointly by the concert-givers, who separately gave solos by Rietz, Bach, Liszt, Heller, Scarlatti, Chopin, Beethoven, and Brahms in an acceptable style. Miss Lena Little was the vocalist, and Miss Mary Carmichael the accompanist.

THE young pianist, Ernest Schelling, who appeared at Mr. Pope's Concert with such a distinct success, is American by birth and is only nine years of age. He has appeared before the *dilettanti* in Paris, and won from them a cordial recognition of his extraordinary talents.

He plays, like a true artist, difficult pieces like the Second Rhapsodie of Liszt, and a Polonaise of Chopin with the expression, ease, and finish of an older executant. He takes a keen delight in all that he undertakes, and if his career is not spoiled by the effects of the flattering praises everywhere bestowed upon him, and if moreover his future performances keep step with the promise of his talents, he will be a great player in time to come.

WITH the assistance of Messrs. G. W. Collins, Gibson, and Albert, and some excellent vocalists, Madame Frickenhau and Herr Ludwig have given a series of four Chamber Concerts at the Prince's Hall with most commendable result. The programmes, made up of works by classical and modern writers, have been performed in a style which reflects the highest credit upon the executants, and their efforts have been welcomed with delight by keenly-interested audiences.

MADAME VIARD-LOUIS has continued her series of Beethoven Concerts at the Prince's Hall with much appreciation. On the 16th she played the Sonata Op. 81, and the Polonaise in C major, Op. 89, with excellent effect. She also combined her talents with those of Messrs. Carrodus and Libotton in the beautiful trio in B flat (Op. 97), the performers receiving a well-earned recall. Three duets founded on Irish melodies were sung by Mr. and Mrs. Neville Hughes, and accompanied by Messrs. Lindsay Sloper, Carrodus, and Libotton.

THE MUSICAL PITCH.—A largely-attended meeting was held on Saturday afternoon, June 20th, in St. James's Hall, under the presidency of Sir George Macfarren, the Principal of the Royal Academy of Music, to consider the desirability of establishing a standard musical pitch for the United Kingdom. The chairman having pointed out the exceeding inconvenience constantly occasioned by the great variation of pitch between that adopted in England and other countries, it was agreed, on the motion of Mr. Santley, that it was desirable to fix a standard for musical pitch which may accord with that of other countries. It was also resolved—"That, in order to annul the great inconvenience consequent on the discrepancy of pitch in this and other countries, it is desirable to adopt the French normal diapason of 518 double vibrations for c in the treble clef;" and "that steps be at once taken for securing the adoption of the standard pitch in the principal orchestras, and also, if practicable, by the regimental and other bands of the British army." A committee was then appointed to carry out the resolutions. The most practical method of fulfilling the wishes of musicians would be to take the suffrages of all, and, adopting the pitch most acceptable to the majority, to ask the Legislature to make that pitch standard and legal, to be adopted by all after a specified date.

A MASONIC CHORAL SERVICE was held at Cork Cathedral on the 24th (St. John's Day), under the direction of Dr. J. C. Marks. The whole of the music performed was written by Freemasons—Henry Gadsby, Dr. Martin, Sir John Stevenson, Dr. Boyce, and Mozart—and the brethren attended in Masonic costume by express permission.

A CONCERT was given by the students of the Royal College of Music, in Prince's Hall, on the 24th ult., in the presence of the Prince of Wales, the Princess of Wales, and their three daughters, and an appreciative audience. The programme contained Beethoven's overture "Prometheus," and other suitable orchestral works, played by over forty performers, of whom a large proportion were ladies; besides vocal and instrumental solos, in which the performers distinguished themselves.

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